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## THE DECORATOR AND FURNISHER.

The colors on a head or figure should be really satisfactory before being sent to the kiln. Making due allowances for the firing, it will not clear up a muddy tint sufficiently to render it acceptable, though it will, of course, soften and relieve the dull appearance, bringing out the glaze upon the work and brightening the tones. Before mixing the colors, the palette should be made scrupulously clean, by washing it with alcohol or turpentine. Two or three small and medium sized camel's-hair brushes will be required for the pure flesh tint alone. A little oil of cloves, a bottle of spirits of turpentine, Lacroix's essence grasse (fat oil) and a steel eraser, must be ready for use. A clean linen cloth for drying the brushes (a piece of an old cambric handkerchief is useful, being free from lint), and with several blenders the necessary articles are supplied. To enable one to keep a perfectly pure flesh tone, have separate brushes for this tint, and for the shadows, as the slightest touch of other color will be detrimental to the clearness of the flesh.

A clouded or a solid background may be used as preferred. For the former, Gray No. 1, or Pearl-gray; put on irregularly, and finished with the blender, will be easily accomplished. For an even tone of color, mix a drop of clove-oil with the paints, thinned somewhat with turpentine, and lay on smoothly, then allowing a moment or so for it to dry slightly, dab it with the blender; or, for a large surface a pouncer may be preferred. This is prepared by covering a ball of cotton batting with a bit of soft silk or cambric, tying it in place. Touch it lightly and evenly over the surface of the paint until a perfect tone is obtained. The hair should be first painted in, putting a wash of local color over all of it, and while still wet, the background may be laid, so that the two shall blend gradually into each other. Next the drapery should be painted for the first firing. Brown hair may be made with Brown No. 4 and a little black, deepening the shadows with the same. Very light hair, a thin wash of ivory-yellow, shaded with yellow-brown, and a little black. In mixing the flesh tones, place a touch of fat oil and oil of cloves upon the palette, then with the brush rub in a little pompadour red, and add just enough ivory-yellow to change the tone, about one fourth yellow to the red. Rub all well together, thinning with clove-oil and turpentine, and place a light wash entirely over the face and figure. When sufficiently set, blend into a uniform tint with a soft blending brush.

This should give a very pretty flesh tone. While it is still wet, touch up the cheeks with carnation. Put in the shadows with a light grey made of ethereal blue and a very little black. For the ears, which are always warmer than the face, and for the hands or limbs, when required, add a little pompadour. The nostrils are also painted with the same. Yellow-brown and black are used for the darker shades, and if very dark tones are necessary, add a little pompadour to this mixture.

These little figures may be painted to receive one, two or three firings, according to the degree of finish desired, and the method of working up. Exquisite results may be attained with two firings, and sometimes one will be sufficient for quite a pretty effect, depending, of course, upon the skill of the painter. In applying the dark shadows, the piece must be well-dried by artificial heat, and kept as free from dust as possible. A fine needle set in a rubber handle is most useful in removing surplus paint and working over the shadows to even them after the blender has been applied. Before sending the work to the kiln, it will be found of great benefit to carefully smooth it off with the steel scraper, which will give a finish impossible to obtain otherwise.

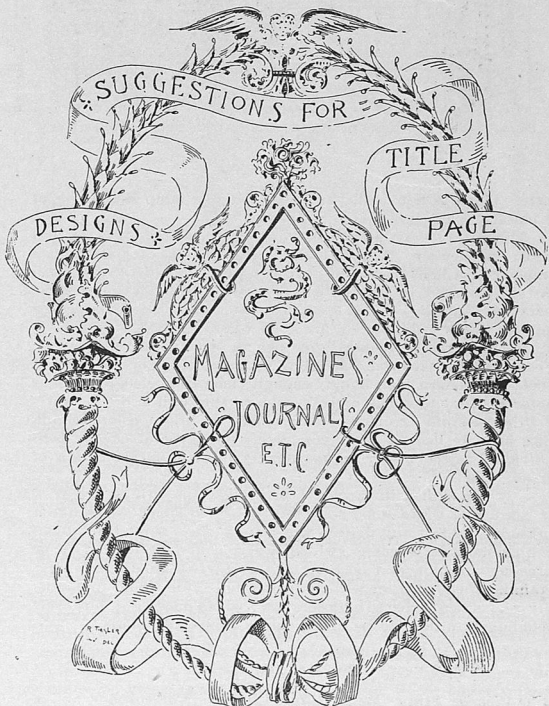
After firing, a wash of the flesh tint is again required, and the shadows should be touched up with the colors first used, omitting the black and placing blue, in a light tint, to produce the gray, next to the flesh. Add a little pompadour to yellow-brown and black, where warm or deep shadows are indicated. For the nostrils, pompadour and black. For brown or dark eyes, the color used for the hair will be found appropriate, and

for blue eyes, ultramarine shaded with a little black. The German colors, prepared under the name of the Dresden colors, give the finest flesh tones, and those here required are the pompadour-red, ivory-yellow, ethereal-blue and Brunswick-black. These, if desired, may be used in combination with the Lacroix colors, with which amateurs are generally familiar.

### HELIOTROPISM.

As its derivation would indicate, heliotropism means "turning toward the sun," and is the technical name applied to all such phenomena in the vegetable kingdom. It was well known to the ancients that plants exhibited a remarkable sensitiveness to light, for Aristotle mentions it, and indeed, in its more apparent forms, it is conspicuous even to the native observer of to-day. The sunflower, or *tournesol*, as the French name it, follows the daily course of the sun with its disk like inflorescence; plants, potted and placed in a window, bend toward the light, unless, perchance, the plant is an ivy, in which case it bends away from the source of illumination; trees and shrubs in the edge of a thicket or forest may be seen to slant toward the open, and in general it may be said that there is scarcely a plant which does not respond more or less distinctly to the directive action of light. Exceptions, as shown by Darwin and by Edouard Morren in his treatise on insectivorous plants, are for the most part carnivorous species like *Dionea*, *Lerosera* and *Nepenthes*—the Venus-flytrap, sundew, and pitcher plant, respectively—and twining plants. The reason why these plants should not fall under the rule will be apparent when the uses of heliotropism are discussed. Parasitic and the so called saprophytic plants of the lower orders—those who live on once-living matter—are commonly insensible to heliotropic stimulus, and, in short, all plants devoid of the great light-product—chlorophyl—manifest in this direction either weak irritability or none at all.—From "*Heliotropism; the Turning Motions of Plants*," by CONWAY McMILLAN, in the *Popular Science Monthly* for September.

**A** VARNISH to color ratan or wicker chairs any desired color. Take either red, black or white sealing wax selecting the color desired, and to every two ounces of sealing wax add one ounce of spirit of wine; pound the wax fine and then sift through a fine muslin sieve, put it in a bottle with the spirit of wine, let it stand near the fire two days shaking it often, then apply it to the chairs with a brush, let them dry and go over them again, as it requires three times this quantity for each chair.



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